

Walter Hampden, Guy Bates Post and Marcus Show Coming to Theaters



Eddie Cantor Has Found Youth No Bar to Success

It is something to be a stage idol at twenty-seven, even in these days of youthful achievements and a world filled with boy wonders. The announcement that the Messrs. Shubert are starring Eddie Cantor in the New York Century Theater production of "The Midnight Rounders," which will be seen at Polk's Theater this week, reveals the fact that Cantor has just reached his twenty-seventh birthday. Cantor was born in the Bronx, in New York city. Today he commands one of the highest salaries in the Shubert organization.

Eddie Cantor is a veritable Peter Pan. He is almost barred from the Shubert office because he is continually playing boyish pranks on some of the hard-working office forces. Every performance is a first night with Cantor. His success has been based on his unquenchable spirit. If the audience will not warm up, he will keep working until it does. He is never tired of encores. The minutes of his songs prove a success he goes after for another. He haunts Tin Pan alley and Tin Pan alley haunts him. His associates are popular song writers. One of his best friends is Irving Berlin. Berlin, too, is a graduate from the school of hard knocks. He rose from an ivory-pounded in the rear room of a Chinese restaurant to one of the highest paid composers in America.

Cantor began singing at school entertainments. He had a good voice and a peculiar knack of supplying unusual gestures. He was always in demand, but he never thought of adopting the stage as a profession. He had planned, if anything, a medical career. But by word of mouth the news of the Bronx boy's ability reached the Rialto, and finally he went into vaudeville. Ziegfeld gave him his first big chance in the "Follies." He proved one of the biggest drawing cards, with his songs and his grotesque black face with white horn-rimmed glasses. He is extremely modest and apparently has no realization of the fact that he is one of the most popular singing comedians in America. He is just a boy and wants to remain in that happy and contented state.

SHUBERT-GARRICK "Over the Hill"

"Over the Hill" which begins its second week at the Shubert-Garrick Theater this afternoon, is one of the most fascinating film dramas produced in the last decade. It is said, reveals a significant psychological angle of the showmanship of its producer, William Fox. For Mr. Fox, with the unerring instinct of a good showman, has in the case of this picture, reached back into the dim and misty past and brought forth a story that is exceedingly timely in its message, and appeals to every known type and grade of theatergoer. There is so much laughter, wholesome sentiment, and genuine amusement value in "Over the Hill" that it stands out as embodying all that is finest and most attractive in theatrical entertainment.

The film story was made from Will Carleton's "Farm Ballads," by Paul H. Sloane, and was directed by Harry Millarde. The part of Ma Benton, the principal character, is played by Mary Carr, who has made of it a masterpiece of dramatic art.

NATIONAL "A Dangerous Maid"

Only the waves of laughter that make audiences rock in their seats and only lyrics and melodies that win applause that stop the show count, according to producer Edgar MacGregor, purveyor of many musical comedy successes. The manager has a new production exemplifying his standards in "A Dangerous Maid," described as a music-play, to be seen here at the National Theater for an engagement of one week starting tonight. It's gay in tones, swift in its fun and varied in its complications. It is this novelty, with a heroine in a popular young stage idol, and its hero, a young society catch who wants to marry her.

Charles W. Bell, author of "Farlow, Bedroom and Bath," who furnished the

book of "A Dangerous Maid," is said to have snap-shotted his subjects brilliantly. The score by George Gershwin and the lyrics by Arthur Francis are already fast taking their place among the popular airs of the season. Producer MacGregor might have stressed the importance he attaches to a cast as well as his requirements for guffaws and whistleable tunes, for in "A Dangerous Maid" he has assembled a galaxy incomparable in any consideration of light musical fare. His cast of "stars all" include Juliette Day, Amelia Bingham, Ada Meade, Juanita Fletcher, Creighton Hale—back, thank goodness, from the films to his first love, the speaking stage: Vinton Freedley, Arthur Shaw, and Frederic Burt.

STRAND "Melody Festival"

Judging from announcements received from the Strand Theater, Manager Sparrow seems determined that each succeeding week's bill must outstrip all predecessors. Another pretentious and unusual song revue, introducing a sextette of charming girl vocalists, has been obtained as the headline feature for the week. Messrs. Cantor and Yates presenting their latest offering of this character under the title of "Melody Festival." Others slated will be the Skating Macks; popular Jack Roddy in "Character Studies from Life"; Mae and Hill, who offer a musical interlude, "Stolen Kisses," and Frank Sabini in his original comedy, "I Quit." Owen Moore and "The Chicken in the Case," is the comedy combination which will be the photodramatic portion of the bill. In this latest production, Mr. Moore has been provided with another of his well-known types of screen characters, and it is prophesied that his role of Steve Perkins will be the funniest thing he has ever played.

The story by Victor Heerman is a straight comedy verging into farce, and the hero is a young man who tries to delude his aunt, who is also his financial guardian, into believing he is married and settled down, whereas he is merely single and trying to get enough money to settle up. In addition to the star the cast contains the names of Katherine Perry, noted as one of the most beautiful girls in New York; Teddy Sampson, Vivian Ogden, Edgar Nelson, and Short film subjects and special orchestral features, arranged by Arthur J. Manvell, will complete the bill.

POLK'S "The Midnight Rounders"
Eddie Cantor in the New York Century Theater production of "The Midnight Rounders," with Nan Halperin, the wonder girl, begins its first engagement in this city at Polk's Theater for one week beginning tonight. Cantor, famous for his appearance as a star of Ziegfeld's "Follies," is now seen for the first time at the head of his own big revue which the Messrs. Shubert produced at the Century Theater for a run of six months.

A company of 125 persons is seen in "The Midnight Rounders," with Nan Halperin, headed by Nan Halperin, the wonder girl, begins its first engagement in this city at Polk's Theater for one week beginning tonight. Cantor, famous for his appearance as a star of Ziegfeld's "Follies," is now seen for the first time at the head of his own big revue which the Messrs. Shubert produced at the Century Theater for a run of six months.

Cantor has several new songs in "The Midnight Rounders," including "Pastriccini," "Margarita," "After the Sleep," "Now I Lay Me Down to Sleep," and "Rebecca." In addition he appears in two travesty sketches, in white face.

Footloose of unadulterated joy, 100 percent in the original container, contents untampered with by the censor succeed each other with lightning-like speed. It is the first New York Century revue to visit this city and its original cast comes unchanged.

Many Actors Got Start in Capital

"Where do you grow all these actors and entertainers in Washington," Abe Reynolds asked this question of Harry Jarboe, the local manager who was in Baltimore last week making arrangements for the extra scenery that Mr. Reynolds will bring to Washington with him for the big musical production playing at the Ninth street house this week. Mr. Reynolds has just finished signing a new contract for two more years with the Columbia Amusement Company.

"Where do you grow them?" he asked. You see this contract of mine is the third one I have signed in this town, and I almost consider myself a Washingtonian, due to the closeness of Washington to Baltimore. But I'm honest about the question, where do you suppose a town like Washington, which has little manufacturing and few of the business sources from which actors and actresses seem to come, gets the people who go on the stage from there? You know there have been a number of very distinguished people in the theater from Washington. Joseph Jefferson made his first appearance there. Billy Burke was born, and received her education there, as is true also of Ina Claire, Annie Lewis, Wilton Lackaye, Charles Hanford, Helen Mackay, Tim Murphy—and a lot of the stars of the \$2 houses—hailed from the Capital. In burlesque there have been many number of them. Ross Snydell always regards Washington as her home, although she was born in Cincinnati. But Matt Kennedy, Florence Mills, Al Reeves and others who have made a wonderful success in burlesque, really came from Washington. Mr. Reynolds is a native of New York, who takes his job as an entertainer seriously. He always has been a Hebrew comedian.

B. F. KEITH'S Van and Corbett

Billy B. Van and James J. Corbett are continuing to unite their fortunes of fame and finance and will be the vital vortex of the B. F. Keith Theater, commencing at the matinee tomorrow. They will be seen in a spirited travesty of "The Tenth Amendment," a bigger drawing card than any other medium they have employed. Both are in their element and their admirers are more enthusiastic than ever. Nat Nazario, Jr., with his selected sextet, will disclose a novel and beautiful act containing a rare blending of song, dance and acrobatics. Claire Whitney and Robert Keane are conjoined in a comic fusion called "Mrs. Gossiper," a satire on the Mrs. Grundy of the twentieth century. Miss Whitney is the beautiful and popular movie star, and Keane ranks among the gentlemen monologists of the day. Dolly Kay, the premiere danseuse, is another lively addition to the bill. Jack O'Sullivan, in whom the waters of levity are away above the average high-water mark, is also a newcomer seeking to cultivate the good graces of Washington, the standard of success in the vaudeville skies. His contribution will be "Fifteen Minutes of Something." Bartram and Sexton are listed for their sunny Southern songs and steeplechase. Higgins and Bates will be seen in a new musical comedy, "Dance," with Horace Bentley as the partner. Van Cleve and "Pete" are among the laugh-making division. "Topics of the Day" and the kno-grams.

Today at 3 and 8:15 p. m., at Keith's, last week's bill in its entirety will be repeated. Tickets are selling for the benefit matinee Friday, April 8, for the insurance fund and other benefactions of the club. The matinee will occur at 2:15 and every seat will sell for \$1 each. Keith's entire bill, with stars from the Cosmos and other theaters, will provide a bill worth double the usual fare. Every dollar of the gross proceeds goes to benefit the "N. V. A." Every vaudeville manager in America is following the suit of the Keith houses.

Florence Mills, wife of Abe Reynolds, comedian at the Gayety Theater this week, who has been seen in burlesque with him, is now playing her second year with "Irene" at the Vanderbilt Theater in New York. Bob McGuire, advance manager of the Abe Reynolds Revue at the Gayety Theater this week is a Washingtonian.

Leading Shakespearean Interpreter In Return Engagement—Other Attractions

By LOUIS ASHLEY.

Next week the theaters of the city offer attractions in variety to appeal to tastes the most divergent. Most important to serious students of the drama is the announcement of the coming of that sterling actor, Walter Hampden, who is announced for a return to the Capital in Shakespearean repertoire, and one matinee performance of Charles Rann Kennedy's "Servant in the House."

This is the play in which Mr. Hampden scored his first great success in this country, ten years ago, although previously he had won renown in Europe. Mr. Hampden will be seen in "Hamlet" for one night only. It was in the role of the Dane that Mr. Hampden broke all records since the days of Booth, playing sixty-eight performances in New York city.

At Manager Taylor's Shubert-Belasco, Guy Bates Post will appear in a return engagement of "The Masquerader," and theater patrons will be given another opportunity to see this eminent actor in the dual role of the dramatization of the popular novel of Katherine Cecil Thurston. Mr. Post's supporting company is said to include Effie Shannon, Edwin Eaton, Katherine Raynor, and Reginald Carrington.

The press agent heralds the "Marcus Show of 1920," the attraction at the National for April 10, as containing "a wealth of gaudy investiture, comic episodes, exotic dancing, myriads of pretty women, and ear-haunting melodies." The same optimistic gentleman tells us that a tune bearing the seductive title "Smile With Me" is the piece de resistance of the performance, one of those airs that make one glad Juba struck the choral shell. St. Cecilia tarried awhile amongst mortals or in whatever fashion it was that the polyphonic art became known to mankind. Now you know just what to expect at the National next week.

"Over the Hill," which is attracting crowds to the Garrick, will continue on at the F street house, and Mary Carr will no doubt appeal for several more weeks in her role of stage mother. Mrs. Carr has six children to look after in the screen version of Will Carleton's poem, and what is a more serious matter for her, really has six of her own, ranging in age from four to eighteen years. Ed Wrothe will bring his "Best Show" to the Gayety; "Once Upon a Time" is announced for the headline of the bill at Cosmos; "Cute Cuties" is the alliterative title of the offering at the New Capital; and the Strand announces another attractive line of vaudeville and pictures.

It is understood that the "Erminie" company will disband with its closing performance last night at the National.

Writing in the New York Telegraph that entertaining scribe, Leo Marah, relates a story of romance without parallel except in the most hectic fiction. We quote at length:

"Who says the day of romance has passed? Certainly not Ellen Soot, Scandanavian soprano, and Alfred Mirovitch, composer and pianist of the Essipoff Russian School—and they can prove it."

These two artists yesterday announced their engagement after a four-year romance that led all the way "round the world from darkest Russia to the most glaring lights of New York. It was in Copenhagen they first met while Mirovitch was playing a series of concerts there and after a short courtship they became engaged. Mirovitch then proceeded to Russia to fulfill some musical engagements and before he could get his season over the war broke out. The hapless male portion of the romance then discovered he could not make his way back to Copenhagen and started out philosophically enough, on a tour of China, where it had been arranged the fair lady of his dreams should join him later. Again war conditions stopped in, and with mails going astray, Mirovitch traversed the Orient for four years, without a word from Mrs. Soot.

It began to look bad for poor old Cupid, but the justly famous Long

Harsh, Cruel Words From Philly Critic

Bargain prices to the theater don't mean much to at least one Philadelphia critic. It would seem. The fact comes to light in connection with a reduction of prices over there last week with \$1.50 as the top scale for a certain musical production and concerning which glaring display announcements set forth that the new scale was in effect "a shot that will startle the whole theatrical world."

The shot, however, had its backfire, for the critic in question wrote the morning after the opening: "The advertised shot that will startle the whole theatrical world—the shot in question being the lowering of the Chestnut Street Opera House prices to \$1.50 top—was fired just at the right time. The production which opened there last evening is a good show for the price; it would be a poor one if it cost more."—New York Telegraph.

GAYETY

"Abe Reynolds' Revue"

Abe Reynolds, prince of burlesque comedians, heads his own company, "The Abe Reynolds Revue," at the Gayety Theater for the week commencing with today's matinee, and promises to provide Washington with one of the most refreshing entertainments of this sort yet seen here. Two acts and seven scenes, the settings for which are described as being of unusual beauty, are required for its staging. From the rise of the curtain to the exit march, it is said that there will not be a moment that is not crammed to overflowing with merry quips, snappy dancing, pleasing music and striking novelties and effects of every sort. While there is an attempt to cement the entertainment to a plot, it is said to be of the flimsiest sort and not calculated to tire the most wearied. While much of the fun-making is in the able care of the versatile Reynolds, he has surrounded himself with a supporting cast which will not be found wanting in any particular, the principals of which include Monica Redmond, Dot Leighton, Flossie Every, Art Mayor, Joe Mercer, Lloyd Pedrick, and Spencer. Rome and Arch. The chorus is said to be one of distinction, both in point of ability and the individual charm of its component parts. Numerous vaudeville specialties by artists of recognized merit are included on the program.

"Sonya," which was seen in Washington last fall at the Shubert-Garrick, with Violet Heming in the title role, is announced for production in New York in the early fall. It is said that the leading role has been changed to give the crown prince the principal part.

The Georgetown University Dental Department will give a minstrel performance at Gonzaga Hall on April 20 and 21. The announced purpose is to establish a prophylactic station and to give instruction to the public in oral hygiene.

SHUBERT-BELASCO

"Bringing Up Father"

That there is a large public to whom Jiggs Mahoney, the irrepressible, and his beautiful wife are living and appealing creatures, is fully demonstrated by the packed houses that daily greet "Bringing Up Father" at the Seashore, which is the attraction scheduled to appear at the Shubert-Belasco Theater tomorrow night.

Audiences tax the capacity of the theaters wherever this attraction plays, to laugh at Jiggs jokes and enjoy the high brow language of his emphatic spouse. This is the play based on the famous cartoons of George McManus, which Gus Hill brought to the stage several seasons ago. This year the popular comics will be conspicuous in a brand new book by Nat Leroy, lyrics by Richard F. Carroll, and music by Edward Hutchinson. A large capable cast has been provided and this season's offering is said to surpass all "Father" shows presented heretofore.

"Over the Hill," the Great Paradox of Filmdom

In these days of criticism of motion pictures and everything pertaining thereto, it is gratifying to realize that there is at least one film production in the field in which the most zealous hunter for things to criticize can find no fault.

Blushes—there is not one in the entire subject. Crime suggestions—none, unless one who sees the picture feels a strong impulse to leave the theater and do violence to the man or woman who is caught in the act of abusing his or her aged mother.

The picture is the William Fox production, "Over the Hill," now on view at the Shubert-Garrick Theater. It is a picturization of two of the most popular poems in Will Carleton's "Farm Ballads."

In addition to being the reigning screen success of New York city, "Over the Hill" is noted as the most persistent breaker of New York's theatrical traditions that ever located in Broadway. In the first place, the traditional New York screen success is a picture that enlists the services of highly paid screen luminaries, who work amid massive and gorgeous settings in stories that sometimes fail to appeal to our best instincts. In the second place, tradition has held that a play could not, without financial damage, change its theater in the midst of a successful run. Yet "Over the Hill" is now occupying its sixth Broadway theater since its premier.

"Over the Hill" started on its record-breaking career last September, and still shows no diminution of attendance. Yet it contains none of the traditional factors of success referred to above. It is just a simple, homely story with a little old mother as its pivotal character. About her revolves all the meanness and selfishness and loyalty of true-to-life human nature. Mary Carr, a player of distinction is the mother of the story, and her characterization is one that will live long in the memories of all who see her.

COSMOS

Collini's Variety Dancers

Collini's Variety Dancers, a sextet of graceful dancing whirlwinds in new and surprising Lerpichorean features, and Bett's Seals, the funniest

animal combination in vaudeville, embracing seals, monkeys, dogs and a rooster, will be the outstanding features of the Cosmos Theater this week. An honor feature will be the one-act veteran of the Argonne, Lieutenant Girard, a gifted pianist; and others will include Bonnell and Tyson in a fine song offering, with incidental comedy; Bob Ferns and company, a trio of singing and dancing funmakers; Reed and Blake, with something new and surprising in ventriloquism, and John P. Wade and company in a pleasing new playlet, "The Coral Cameo."

"Forbidden Fruit," Cecil B. De Mille's big Paramount production featuring Theodore Roberts, Kathryn Williams and Agnes Ayres, will be the added matinee feature shown daily at 1:15 and 4:15 p. m. A new Christie comedy, "The Rockless Sea," with news and other supplemental films will complete the bill at all performances.

CAPITOL Pat White Company

"Welcome" is the word that will greet Pat White and his Gaiety Girls today at the Capitol Theater, and, of course, Pat is glad to get back to Washington. Pat never tells them how many papers he used to sell on the street corners, how long he lived in the town, but instead of this he gives his friends and visitors an evening's entertainment that they look for and sends them away from the theater happy.

This season Pat will be seen in his old-time role, Michael Casey, and besides singing and giving his audience his usual line of comedy he has had a great deal of pathos and plot-written for himself in his book.

The first act finds Casey at a celebration given on one of the finest estates on Long Island. It goes without saying that Casey is an invited guest, and in this he portrays the part of an Irish nobleman. There are many beautiful scenes, combined with a display of pathos and a chorus of beautiful girls who are graceful dancers and possess wonderful voices.

Pat has surrounded himself this season with a cast of players which is equal, which includes Annie Grant, Al Golden, Harry Stratton, Edna Howard, Jack Kammerer Lillian Rockley, Caroline Ross and Elsie Bostell.

Stage People Controlled By Superstition

People of the theater are known to be extremely superstitious, although many refuse to admit it. Such traits are more commonly found among the burlesque and musical comedy houses than the dramatic theaters. Why this is, no one seems to know. It is said by artists of recognized merit are included on the program.

Another common omen of ill-luck in the theater is the reading of the last lines of a play at rehearsal, known as "the tag." These lines are usually spoken only as "umm, blum, blum, myn."

The yellow clarinet, any professional will tell you, will cause the immediate dismissal of the one possessing it. They bring pictures to the play. In fact, yellow is a "bad luck" color in any part of a house. One very seldom sees this color in the theater.

If you have an old-fashioned round topped trunk in your possession, dispose of it at once, an actor will tell you. Your luck isn't worth a tuppence while you still possess it.

Beware the actor who, at a dress rehearsal, puts on make-up, or the one who wishes "Good Luck" to any member of the company on the eve of an opening.

More than one actor or actress has just standing in the company by a prophecy as to the outcome of a play.

"Knock wood" originated in the theater and, whenever a compliment is paid, the actor or actress always resorts to this means of retaining luck.

More than one actor wears socks or stockings wrong side out at the opening of a production.

"The Rosary" may be popular, but if you are a professional and wish to continue your popularity, please refrain from ever playing or singing it in the theater.

One never does a clog dance back stage if in the presence of the superstitious.

An umbrella is never laid out on the stage at a rehearsal, nor is a complimentary ticket ever accepted as the first admission into a theater.

Whether you are going to be late on the stage or not, doesn't mean anything to the gentleman actor who refuses to cross a lady's path even to save the performance.

It is known among the older actors that George Drew Barrymore never went on in a performance until she had said the Lord's prayer.

Capital City to Have Children's Play

Many persons prominent in Washington are interested in a ten weeks' season of plays for children, which will begin with a matinee, Friday afternoon, April 15. The Holton Arms Gymnasium is being remodeled and is to become the Holton Arms Theater, with a seating capacity of between 500 and 600, and a well-equipped stage.

It is the purpose to present high class dramas with a broad appeal and the list of plays will include as much variety of theme and treatment as it is possible to attain. Mrs. Glenna Smith Timmin will be the director. Mrs. Timmin has had great success with the production of plays for children, her House of Play here in Washington having demonstrated her ability to choose what most enthralls and delights the young, who are usually the most severe critics. The Timmin Dancers, which made such a good impression last week at Keith's, demonstrated her knowledge of dramatic interpretation, while her stage settings and costumes proved her artistry.

The Holton Arms Theater will be managed by the Continental Productions Company, A. Washington Preset, who is widely known as a dramatist and producer, will be associated with the enterprise in an executive capacity.

It is reported that during its six-week engagement in New York, the Chicago Opera Company, of which Mary Garden is impresario, lost \$300,000, a weekly average of a cool \$50,000.